

ANNEMANN'S
MENTAL
MYSTERIES.

U

EX LIBRIS



WILL ALMA

M.I.M.C. (LONDON)

✓

ANNEMANS

-MENTAL . MYSTERIES - - - -

A N N E M A N S
MENTAL MYSTERIES.

GHE BOOK TEST.

The State Library of Victoria
"ALMA CONJURING COLLECTION"

The beauty of this test is, that throughout the experiment, the performer apparently does nothing whatever, and TOUCHES NOTHING USED IN THE TEST. The material used can be thoroughly examined after the experiment is finished. There is the advantage of being able to use any book or magazine desired. The cards used are an ordinary pack of cards. There are several subtleties used which are practically unknown to magic previously.

The first requires but a slight arrangement of the DECK VALUES only--with no attention being paid to the suits. This is so that any TWO CARDS taken together from ANYWHERE WITHIN the pack will total when the values are added--either 14 or 15.

The arrangement in part reads as follows:

SEVEN & EIGHT together	TWO & QUEEN together
SIX & NINE " B	THREE & JACK "
FIVE & TEN " "	FOUR & TEN "
FOUR & JACK " "	FIVE & NINE "
THREE & QUEEN " "	SIX & EIGHT "
TWO & KING " "	SEVEN & SEVEN "
ACE & KING " "	EIGHT &

&etc.

until the deck is used up. Except for two aces which are left in the case when deck is taken out of it.

The deck may now be cut indefinitely without disturbing the order.

Taking the magazine or book to be used, it is opened at pages 14 & 15 WHICH WILL ALWAYS BE FOUND SIDE BY SIDE when book is open. The first thirteen words on page 14 are written down in a column and the same done on page 15.

If the same book is to be used indefinitely for this test, I will say it is best for you to memorize the two lists of words, each list of course forming a sentence or part of same, consisting of these 13 words. Then you are ready for the test.

However, if presenting the test impromptu, or nearly so with BORROWED BOOK or MAGAZINE, where you don't want to bother to memorize the lists, use a small end opening notebook. On the inside front cover of this, write the two lists and place book in your pocket. In this case, the presentation is the same EXCEPT AT THE FINISH which I shall take up later.

To PRESENT: Have cards and book at hand. Remove cards from case leaving the two aces behind. Place deck beside book on table. Walk away. Ask a spectator to step up and take book. Tell him that you want him to select a card from the deck but that you will never even touch deck or see the card. "In fact", you remark "You had better take TWO CARDS to make sure of getting free choice". Ask him to cut the deck several times, then to cut once and take two cards from somewhere in the deck and go to a far corner with the cards and book.

Impress upon the audience the point that NO ONE CAN POSSIBLY KNOW THE CARDS HE HAS---and that it is obvious that he could have taken any cards in the deck.

Tell Spectator to add the values of the cards together--Then tell him to open the book at that page, but to let no one see the page.

Now Pick out another spectator and have him step to table, take deck and shuffle it (incidentally destroying all order) Have him spread cards face down on table. Then to wave his hand over them and turn face up any card on the table he chooses. Ask him to call out the value of the card to first gentleman with the book.

Performer asks first man to count down to the word at that number. On whatever page he has book opened at. Ask him to remember the word and close the book.

The word is then revealed by any method selected by performer.

But you ask how does performer know which page has been selected. Another subtle point. In any printed matter containing numbered pages, regardless of what it is, when the book or magazine is open before you, the even number is always on the left, and the odd on the right. The performer knows the word number after 2nd man has picked and CALLED OUT the card he selected. When the other man with the book starts to COUNT DOWN TO HIS WORD--Just a single glance tells performer whether it is right or left page he is counting on. Thus the performer knows whether it is ODD or EVEN page.

In case memorized list from your own book is being used, the effect is concluded by performer apparently reading SPECTATORS MIND, and divulging the word letter by letter.

But with the secret list method. The performer asks spectator to think of the word intently and form a picture of it in his mind, if possible. Taking the little book from pocket with pencil, performer opens front cover up, writes on top pages, tears out same and replaces book in pocket.

Knowing as he does the page and word number, it needs but a glance at COVER when he starts to write, to get the word. Then performer writes, "The word that is being thought of is----". Then the paper is folded and handed another party to hold. The spectator is now asked to say the word aloud, after which the man holding paper is asked to read it to all. Thus memory is done away with, and the secret unknown list, does its work.

Another method is when working in front of a seated audience where it is possible that you cannot see the book and learn which page has been selected. In this case, the selection is narrowed to two words, as you cannot help but know the word number in any case.

Ask the spectator to think of the word. Now in every case but very rarely, these two possible words will be of varying lengths, different letters, meanings etc. which greatly differ. You are apparently trying to read his mind and after a due amount of thought you name the first letter of the word. If he says "YES" you go on and finish it and write it down. If NO ask him to think harder while you concentrate again. And this time you give it correctly. Or you can have him think of the NUMBER OF LETTERS in the word, state the number, and if wrong, you immediately know the word is from the other page.

There are many little kinks that can be used here as it is only a case of knowing which of the two is the correct one.

THE MENTALIST'S CARD STAGGERER

It is with both regret and pride that I herein release a genuine pet trick of mine.

From the first conception of this advanced effect, it took over four months of intermittent work and thought to develop it to its present unsurpassed form. I want to thank both Mr Al Baker and Mr Stuart Robson, both of New York City for various suggestions and presentation points and also for their patience in watching me do it over and over in order to improve.

The finished effect has completely fooled more than one advanced card man. None other than T. Nelson Downs commended me upon it as a beautiful subtle effect, and then used it himself. I can only ask that you present it exactly as herein described.

In effect, a pack of cards is shown and shuffled. The spectator deals a row of five cards face down. Any one of these he looks at while your back is turned. The five cards only, are picked up by you and placed into an empty pocket.

One at a time the cards are drawn forth openly from your pocket until but one remains. This one the spectator removes himself from the pocket and finds it to be his own card.

Everything can be examined as there is nothing suspicious to find.

WORKING.

All that is needed is a pack of cards and five extra cards to match. These five are all DUPLICATES. For example we shall call this duplicated card the ACE of SPADES. First, take from the deck five cards, (among which is the Ace of Spades) from pack. Place this Ace at the face of packet of five cards and place packet in your inside coat (breast) pocket, faces towards body. Also place in this pocket several papers or letters.

Have the upper RIGHT VEST POCKET empty.

On top of the deck place the five duplicates and between the 3rd and 4th cards from top place a contrasting card from the deck. For instance a red picture card. You are now ready.

First turn deck face up and slowly run through it from front towards back, showing cards and saying "If I were asked to merely think of one of these cards, and I found it, it would be a very wonderful feat. However I have't yet advanced to such a stage, although I am very successful on a smaller scale."

By this time you are nearly through deck (although not the last six) and you close pack up and turn FACE DOWN. This introduction serves to show the cards all different and well mixed. It also SUBCONSCIOUSLY impresses them with the fact that you are handling the cards freely and carelessly.

With deck face down, fiddle shuffle once or twice, leaving the top six cards intact and on top. Hand pack directly to a spectator asking him to deal five cards face down in a row. This is a bold move but a safe one under the circumstances, ---and he unsuspectingly deals the top five cards out faces down.

taking deck back from him remark that when you turn your back you want him to turn up and look at ANY ONE of the five cards he wishes--then to replace it--then to move all the cards slightly--so that position of cards can give you no clues.

Caution him not to turn up a corner, as that might bend it so that it can be noticed--but to carefully turn over the card so it does not change it at all.

As you say this last you ILLUSTRATE by turning up and showing the FOURTH card dealt in the row (which is the contrast card) as you are about to return it you apparently get an afterthought, push it into deck and deal another fresh card from top into its place. This is one of the principle points of the effect and nothing is said except as stated. THE CARDS IN THE ROW ARE NOW ALL ALIKE !. Naturally when you turn your back, one is looked at and returned. Although you do not know which of the five, they are all the same. You pick up the five face down cards. without a word you hold them with RIGHT HAND while your left hand openly goes into inside breast coat pocket and removing papers or letters therefrom, lays them aside STAND SO YOUR RIGHT SIDE IS TOWARDS AUDIENCE.

Left hand takes cards and as you start to put them in pocket you look at spectator and ask him directly if he is thinking of the card that he looked at in the row. This is a non nary thought for all which takes attention away from your exact actions although subconsciously they notice nothing.

Your right hand is holding coat open about five inches from body and left hand with cards between thumb and forefinger at end) and faces towards body.

Immediately turning towards right the coat is opened a little further so THAT THE INSIDE COAT POCKET IS IN VIEW and the audience SEES THE HAND COMING AWAY WITH FINGERS COMING OUT OF THIS POCKET.

But this is what the audience does not see, in that second before coat is swung open. As the left hand goes out of sight into the space between coat and vest, the cards are pushed directly down into UPPER RIGHT VEST POCKET, and the left free fingers going into the coat pocket making a VISIBLE BULGE, which is slightly noticeable from the audience's view of outside.

This visible bulge of the pocket is taken by the audience to be evidence of cards going into breast pocket.

DO NOT MENTION POCKET OR WHAT YOU ARE DOING'. Give your audience credit for SEEING you first empty your breast pocket and go through all evidence of putting the cards there.

Next ask Spectator to hold out his hand, and with your free left hand openly reach into pocket and bring out top card of heap there. Lay it face down on his open hand. Repeat with the next three. Do it slowly and openly counting them "Two"--"Three"--"FOUR"-- as they are removed. When FOUR are out, state that but one is left in the pocket.

Tell Gentleman to reach in with his free hand and TAKE HOLD of the one card left but not to DRAW IT OUT. when he has it, ask him to name for the first time the card he was thinking of. Then have him draw out the card and hold it up. It naturally has to be his card.

At once they can examine cards, the cards in his hand and the deck.
YOU HAVE PERFORMED A MIRACLE----- WITH 100% CHANCE OF SUCCESS.

THE PSYCHIC WRITING

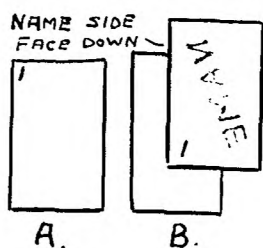
I have here a really new principal for effects of this nature. It occurred to me in the latter part of 1927 while conversing with Max Holden on a principal of which he is the originator.

The first thought was to use the trick as is herein described with two blank cards of a calling card size, and as a possible publicity stunt to be used impromptu and at random when the opportunity was forthcoming. For a while I used it as a sort of "Self introducer" where my own name would appear upon the blank and numbered cards. Then I discovered it much more effective to use the observers name when possible, as it takes but a second to get it ready. I first introduced the effect to magicians at the 1928 Lima Convention where I was continually loaded for as many as 16 names at one time. So upon meeting a performer I could work the effect apparently impromptu.

In short, it is the only effect of its kind where the pencil and two cards, four blank sides are shown and numbered, the spectator actually seeing four blank sides with a different number on each. Yet a name appears, filling one side of a card and everything may be kept and examined. There is neither anything else to add nor get away.

TO PREPARE----- One side of one card is filled with a name or a short message written diagonally across it at one corner. The upper left corner contains the figure one (1)

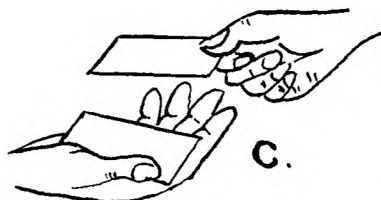
The two cards are placed together WITH THE WRITING ON THE UNDER SIDE OF THE TOP CARD. The numbered end must be nearest your body in handling cards--at start. Fig B.



You speak of using a couple of white cards--carelessly fanning them apart--as you ask spectator to hold out his open hand. Explain that some people think you use three cards and exchange them. You point out that you use only TWO. Deal them out (See Fig C.) singly upon his hand.

THIS REVERSES THEIR POSITION

You at once pick them up again, and place them on your open left hand. The writing side is now on underside of the BOTTOM card with the numbered end nearest you.



Taking a pencil you state that you will NUMBER the sides. Openly mark the figure "1" in the upper left corner of top card. Move hand around showing it so they can see the entire surface of card, and that it is not covered with any of your fingers.

Now follow this with two cards in your hand.

Your left thumb slides top card slightly to RIGHT as if dealing --your RIGHT takes hold of TOP CARD at the lower right corner, the thumb underneath and the forefinger on top (fig D.)

The top card is now turned outward (as if opening a notebook) see fig E. which shows the top card in the act of being turned over.

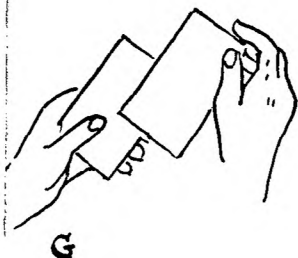
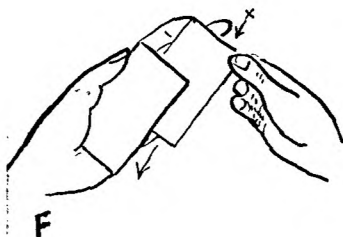
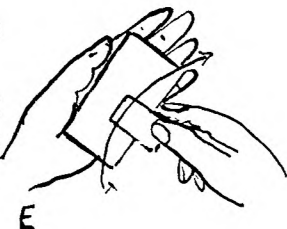
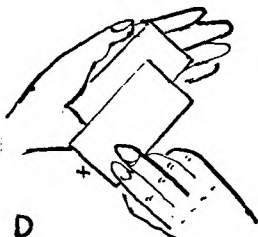
When card has been completely turned over (and the thumb is on TOP and FINGER UNDER)----it is brought down behind and under the other card (fig F.) Fingers do not let go corner until card is way down and left fingers close around cards and square them up.

Practice this move over and over as it is the main move and should be done smoothly and steadily without jerking and without haste. In fact the whole effect must be done deliberately and slowly--and smoothly.

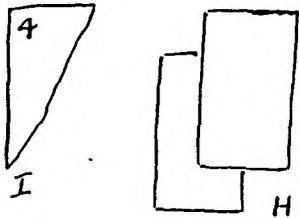
Now, a clean surface is facing upwards. (The writing is now on the underside of the TOP CARD) You are about to number this card---and in doing so, the left hand comes up to a point near shoulder height, so that the card surface is out of sight of the SPECTATOR, while the figure 2 is being written on the UPPER LEFT CORNER. This is a natural move for writing in the hand. Immediately the left hand is lowered and shows the second numbered side all around.

When this has been shown, the Left Hand again comes up to shoulder height, and the same move is made as at first--the top card being turned UPWARD and brought down behind the other one in the hand. This time for just a second, the writing side can be seen by you but by no one else. After changing cards--BEFORE THE HAND IS LOWERED--you write the figure 3 in the upper left corner of top surface. Then lower hand as before and show around as "SIDE NUMBER THREE".

Once more your left hand comes UP and again the same move is apparently made--but this time there is a slight difference. After the top card is turned outward as before--instead of bringing it down behind the other card, it is brought down in front of it (Fig G.) instead. From the spectators view the move is just the same as before, as your hand hides the exact action. From the front the motions look exactly the same as before.



This brings back to the TOP, the side number "1" (which you first numbered) Fig II. Without bringing your hand down you mention that this is the last side and you apparently make the motion for marking the figure 4. But you actually ONLY MAKE THOSE NECESSARY TO CHANGE THE FIGURE



ONE INTO A PERFECT NUMBER 4. (Fig I) The rest of the figure (the upright stroke) not being needed, is merely a motion.

At once the hand is dropped exactly as before--on and side "4" shown. Now with the cards still down, they are spread just a trifle (the top card to the right)

The figure 1 shows up on the under side (this being the writing side) and performer states "Side One and FOUR" Closing them up and turning them over together, end for end, they are spread again---and two and three shows.

The cards are now squared up and handed to a spectator to hold for the finish.

The spectators have actually seen four blank sides WITH A DIFFERENT NUMBER ON EACH. And when the cards are examined, the four NUMBERED sides are all shown properly numbered--yet a name or message is found on one side of one of the cards.

INSTANTANEOUS CARD MEMORY

Heretofore, memory work has necessitated a lot of study with namonics and word key lists. Card work was made doubly hard through having to learn two lists and very few have ever successfully accomplished this work although it covers many wonderful feats.

My new card memory effect is based upon several subtle ideas and principals which require but a moments understanding. There is nothing to learn or commit to memory, and ten minutes from now you will be able to do it on a few minutes notice.

Nothing but a deck of cards is used and they may be borrowed, providing you have a chance for a three minute preparation.

EFFECT: The deck is thoroughly and genuinely shuffled to start with. Because using the entire pack would make the feat too long, it is divided into half and one half freely chosen by a spectator who cuts the packet and reads it through once out loud to the performer who stands in full view in the centre of the floor.

To prevent signals or confederacy, and so everyone may see the cards as named, the performer leaves the room but stays within hearing distance.

The spectator spreads the cards in a row face up and the performer successfully names the cards in order both ways. Also the cards at any number or the number of any card.

This effect is always appreciated by the intelligent class as a demonstration of pure highly trained. But it is really nothing but a really cute trick all the way through.

First the arrangement, which will always be different. Separate the red and black cards into two heaps. Shuffle the red cards and spread them from left to right faces up. Now place your black cards in a row under the reds with the values corresponding, and everytime you have a heart above, place a Club of the same value below. Each time you have a diamond place a spade of the same value. Thus by looking at the sixth card for instance in the red packet you can name the sixth card in the black packet. Thus either packet will be a copy of the other. Place one on top of the other with a bridge or break between.

TO PRESENT: Call attention to the shuffle. Cut at bridge or break and SHUFFLE THE TWO HALVES TOGETHER with a riffle or dovetail shuffle. Of course the audience doesn't know that one half is all red and the other black. Mention that a full deck is too much and you will divide the pack. Turn deck face up, and deal the cards one at a time, the reds in one heap and blacks in the other. Now turn the two packets face down. The subtlepoint is that the two packets are still arranged as at first in regards to each other. This may be hard to believe, but try it with a pack of cards now.

Ask the spectator to take either one of the piles. Upon selection you carelessly drop the other half in your pocket, out of the way. Ask him to cut the packet a couple of times and then starting at the top, to read the cards to you just once. You listen and remember the LAST CARD NAMED, ONLY.

Step from the room and immediately take out packet from your pocket. Run through it and cut so that card is at face to correspond to the last CARD NAMED. Now your packet is the same as theirs.

Holding packet face down in your hand, deal them face up in a row from left to right and overlapping, naming each as you turn it up. After every fifth card dealt, jog the next five, either up or down, about an inch in the row. After you have thus gone through them, ask anyone to name a number and as you have them jogged in sets of five you can locate any number instantly and name cards located there long before THEY CAN COUNT TO IT in the other room. This same applied when finding a card and telling the location of it. When finished merely pick up the pack and drop in pocket before returning.

You have performed a real feat of memory which cannot be surpassed in effect by the real thing.

The last subtlety of jogging the row of cards makes your replies almost instantaneous.

"PHANTASMA" -- A MENTAL CARD FEAT

This is an effect that depends mostly upon PRESENTATION-- as most of the secret magical operation is practically completed before

the trick is really started. To the performer, it is very simple both in preparation and working, but it is highly inexplicable to the audience.

Although smoking material is used, it is not necessary to smoke for the effect. Very little material is needed for it, as a cigarette case with cigarettes, a deck of cards in the case and an empty side pocket is all that is used.

The performer starts by announcing that by combining mind reading with sleight of hand he has been able to perform the most astonishing and weird problems. This forming a good topic he goes into the effect wherein a thought of card vanishes and appears in another practically unapproachable spot.

PREPARATION: First is needed a deck of cards and five duplicate cards all different. These five extra cards are placed as follows: One is rolled up tightly and inserted into a cigarette in lieu of tobacco; ONE is inserted in one side of the cigarette case and covered with cigarettes, the last of which is the prepared CHAMMILL.

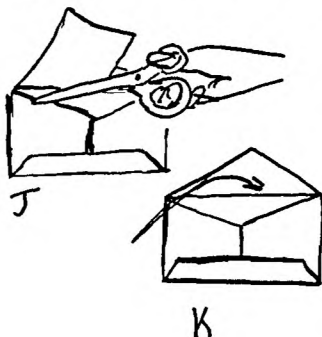
The case is then dropped into left side coat pocket, with a third card lying loose in pocket. The fourth card is placed about fifteen from the bottom of the deck and face up, in pack, --and the pack then inserted in case.

Previous to this the five cards of the pack of which you have duplicates, were removed and placed on top. Four other indifferent cards removed. Five or six ordinary letter envelopes are taken. The flap cut off from one (fig. J) they are all faced one way, the flap sides are up, and the flapless one placed on top (fig. K) The flap of the second envelope being turned down over the top flapless one. Thus the flap of second envelope APPEARS TO BE THAT OF THE FIRST ENVELOPE. The four extra cards taken from deck are placed in this SECOND envelope from the top.

The packet of envelopes so arranged, is then placed in to the inside coat pocket. You are now ready.

Ask a gentleman on your left. Take deck from case---(secretly leaving the bottom or fifth card behind in case) which you close and drop on table. Riffle shuffle pack, not disturbing the top five cards, --and not revealing the FACE OF CARD near centre.

Deal five cards face down on hand of man. Ask him to turn his back, look the cards over and to merely THINK of any one he pleases. Lay the remainder of deck face down on table. Ask another gentleman up, on your right.



When first man turns round with cards, after making his selection, take cards in your right hand--and apparently insert them into TOP envelope, the flap of which is partly open. They really go into top flapless envelope (fig. K) At the same time, the left hand tips up towards body and right fingers pull second envelope UP ABOUT an inch, by the flap (fig. J) The left hand raises the stack of envelopes up to the line to set the flap. After this, the right fingers press flap down and seal it, the envelope being drawn high enough out of the packet for this. The audience can

only see the address side of envelope and all looks fair. After sealing flap down, the right fingers pull envelope away and hand to man on right-- while the left returns stack of envelopes to pocket.

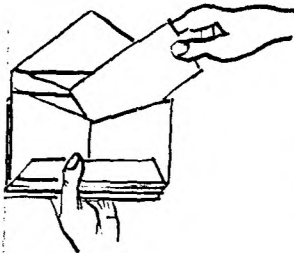
The man on your right side, now initials the envelope to identify and holds it. The performer meanwhile carelessly and naturally brings out cigarette case and extracts the prepared cigarette, holding it as if ready to light. The case is shut and dropped onto table.

The performer mentions what has been done and how the first man is thinking of ONE of the five cards in envelope.

Then he further explains that by mind reading he has learned the identity of the card--and by sleight of hand he did something with it, while right in front of them.

Performer then asks the second man to open the envelope and count the cards. "Only FOUR". And the envelope is unprepared.

The man on left is now asked to name for the first time the card he was thinking of, "so that the rest of the audience may appreciate the surprising climax of this experiment." He does so and the man on right declares it is the very card missing from the envelope he holds.



Then the performer deliberately explains what he did with the card and the first man finds his thought or card himself.

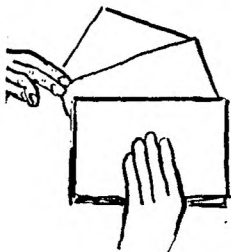
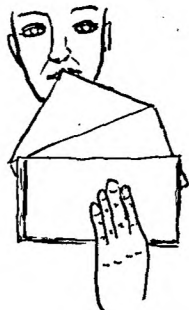
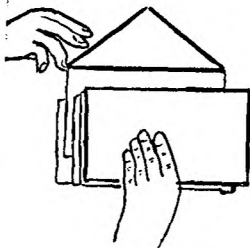
WHEN HE WRITES WHICH OF THE FIVE CARDS WAS THOUGHT OF BY HIMSELF. THE PERFORMER CAN TELL HIM WHERE TO FIND IT. FOR EXAMPLE

1. If the card named is in the cigarette case or card case, the performer calls attention to that article, WHICH HE PLACES ON THE TABLE IN FULL VIEW BEFORE the thought of card was named. He asks first man to open the case before all, and upon doing so the card is found there.

2. If the card named is in the cigarette, attention is called to fact that it has been in full view all the time, and now upon breaking it open, the card is extracted, unrolled and handed to owner.

3. If card named is in the pack, the performer calls attention to the pack he placed on table, and states that when his card, the best place is among other cards. But to make it easily found, he has placed it in pack face up. There it is found.

4. And lastly, if the card named is the one in your pocket--you can defy anyone to have seen you go to your pocket any time after taking cigarette case out, which was before card was named. The man himself is allowed to reach in and find the card there.



The effect is nearly foolproof, as it is mostly over beforehand.
The fact that you have FIVE CARDS READY is never suspected.

Of course, attention is only drawn to the one place. All others
appear perfectly natural and innocent articles by themselves,
which are pocketed after effect.

With the proper presentation, this is a wonderful
drawing room or club feat.

MANUFACTURED
IN
AUSTRALIA
BY

WABASH SYSTEMS PTY LTD

NATIONAL MUTUAL BUILDINGS
MELBOURNE